

GIOVANNI LEGRENZI

1626 – 1690

LAUDATE PUERI DOMINUM (Ps. 112)

**FÜR SOPRAN, ALT, BASS,
2 VIOLINEN UND BASSO CONTINUO**

**SALMI A CINQUE, TRÈ VOCI, E DUE VIOLINI
OPUS V, NR. 5, VENEZIA 1657**

Herausgeber: André Stocker

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Notensatz: capella 7

Die Sammlung "Salmi A Cinque, Trè voci, e due violini" des italienischen Barockkomponisten und späteren Kapellmeisters an San Marco erschien als dessen Opus V im Jahre 1657 bei Francesco Magni in Venedig. RISM listet den Druck in der Serie A/1 unter L 1614 auf. Als Quelle für die Neuausgabe diente das Digitalisat der Bibliothèque nationale de France (gallica.bnf.fr/ark:/12148/btv1b9059748q).

Legrenzis Opus V enthält das Invitatorium zur Vesper aus Psalm 69, die Psalmen 109 bis 112, 116, 121, 126, 147, 115, 125 und 127 sowie das Magnificat. Damit lassen sich die Vespers an Sonntagen (Ps. 109 bis 112, 116 und Magnificat) und an Marienfesten (Ps. 109, 112, 121, 126, 147 und Magnificat) gestalten. Die Psalmen 115 und 125 gehören zur Vesper an Apostelfesten. Die in jeder Hinsicht meisterhaften Psalmvertonungen gehören zu den besten ihrer Zeit.

Legrenzi widmete seine "Salmi A Cinque" Carlo Kardinal Pio di Savoia (1622-1689). Pio di Savoia, selbst Neffe eines Kardinals, wurde von Papst Innozenz X. im Konsistorium vom 2. März 1654 zum Kardinal erhoben und war von 1655 bis 1663 Bischof von Ferrara. Legrenzi, auch er Kleriker, war seit 1656 Kapellmeister der Accademia dello Spirito Santo in Ferrara. Das italienische Huldigungsschreiben auf der Rückseite des Titelblatts zielt unverhohlen auf die Protektion des hohen geistlichen Würdenträgers.

Der Druck umfasst die sechs Stimmbücher Canto, Tenore, Basso, Violino 1, Violino 2 und Basso continuo. Canto enthält jeweils die erste der drei Vokalstimmen, Tenore die zweite und Basso die dritte. Im Falle von Ps. 147, der für drei Sopranstimmen gesetzt ist, bedeutet das, dass auch Tenore und Basso eine Sopranstimme enthalten! Die Stimmbücher sind paginiert und am Schluss mit einem Inhaltsverzeichnis versehen. Die Werktitel der Neuausgabe orientieren sich am Inhaltsverzeichnis der Basso continuo-Stimme.

Der sorgfältig ausgeführte Typendruck reiht die einzelnen Noten ohne verbindende Balken aneinander. Werden Vorzeichen eingefügt, gelten sie wie damals üblich nur für die aktuelle Note. Diese Regel hat aber nicht in allen Fällen Gültigkeit. In einer Musik, die zwischen modaler Tonalität und moderner Harmonik schwankt, ist das Ergänzen von Vorzeichen bisweilen eine Gratwanderung. Die Neuausgabe setzt daher konsequent alle nicht ausdrücklich notierten Vorzeichen in Klammer. Nicht übernommen wurde die Praxis, Kreuze und B statt Auflösungszeichen zu verwenden.

Angaben zu Tempo, Dynamik und Artikulation sind spärlich. Eigentliche Satzüberschriften fehlen, sie wurden für die Neuausgabe behutsam ergänzt. Ergänzt wurden in Ps. 112 auch die Doppelstriche nach T. 115 und 183 sowie etliche Forte- und Piano-Angaben im viermal wiederkehrenden Ritornell. Hinweise zum gesungenen Text ermöglichen in den Instrumentalstimmen eine gewisse Orientierung. Sie entfallen in der Neuausgabe. In der Continuostimme kommen

Anmerkungen zur Besetzung hinzu. Sie wurden in die Neuausgabe übernommen.

Die originalen C-Schlüssel in den Sopran-, Alt- und Tenorstimmen wurden nicht beibehalten. Die Continuostimme wurde für die Neuausgabe auf zwei Systeme erweitert und mit einem ausgesetzten Generalbass im Kleindruck versehen. Ist die Continuostimme im Sopran- oder Altschlüssel notiert, erscheint sie im oberen System; Stellen im Tenorschlüssel stehen im unteren System. Die originalen Schlüssel erscheinen dann im Kleindruck. Die Generalbassbezeichnung wurde unverändert übernommen. Zusätzlich habe ich die Continuostimme ohne Bezeichnung, aber mit der originalen Schlüsselung, unter den beiden Violinen in die Partitur eingefügt.

Abweichungen der Neuausgabe vom originalen Druck sind als Anmerkungen unter dem betreffenden System aufgeführt.

Der lateinische Psalmtext wird in der Fassung wiedergegeben, wie ihn die Webseite psalmmusic-database.de wiedergibt.

André Stocker

Laudate pueri

A 5. Canto, Alto, Basso, & due violini

Giovanni Legrenzi
(1626 - 1690)

Salmi a cinque, Trè voci, e due violini
Opera Quinta, Venedig 1657

Ritornello

Violino 1

Violino 2

[Basso]

Canto

Alto

Basso

Basso continuo

Laudate pueri. Ritornello.

6 # 6 # 4 3

5

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

5 6 5 6 # 6 5 6 4 3

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves: VI. 1 (Violin I), VI. 2 (Violin II), [B.] (Bass), C. (Cello), A. (Alto), B. (Bass), and B.c. (Bassoon). The score is divided into three measures. The first measure contains a box with the number '5'. The VI. 1 and VI. 2 staves have complex melodic lines with many sixteenth notes. The [B.] staff has a simple bass line. The C., A., and B. staves are mostly empty with some rests. The B.c. staff has a melodic line with some grace notes. At the bottom, there is a row of numbers: 5 6 5 6 # 6 5 6 4 3, which likely indicates fingerings for the VI. 1 part.

Laudate pueri

8

VI. 1

VI. 2

[B.]

C.

A.

B.

Lau - da - te pu - e - ri Do - mi - num, lau - da - te pu - e - ri

B.c.

Laudate. B. VV. B.

6 4 3

Detailed description: This is a page of a musical score for the piece 'Laudate pueri'. It features six staves. The top three staves are for Violin 1 (VI. 1), Violin 2 (VI. 2), and Bassoon (B.). The next three staves are for Clarinet (C.), Alto Saxophone (A.), and Bassoon (B.). The bottom two staves are for the Piano (B.c.), with the right hand in the upper staff and the left hand in the lower staff. The score is in 3/4 time. The key signature has one sharp (F#). The lyrics are 'Lau - da - te pu - e - ri Do - mi - num, lau - da - te pu - e - ri'. The piano accompaniment includes fingering numbers (#, 6, 4, 3) and dynamic markings (Laudate. B., VV., B.). A box with the number '8' is located at the beginning of the first staff.

11

VI. 1

VI. 2

[B.]

C.

A.

B.

Do-mi-num, lau-da-te, lau - da-te no-men Do - mi - ni, lau - da -

B.c.

6 4 3

Detailed description: This is a page of a musical score for a keyboard instrument, likely a harpsichord or spinet, from Legrenzi's 'Laudate pueri, Part.'. The page is numbered 11 in a box at the top left. The score is arranged in a system with seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both of which are currently silent, indicated by a horizontal bar across each staff. The third staff is for Bassoon (B.), showing a melodic line in the bass clef. The fourth staff is for Clarinet (C.), also silent. The fifth staff is for Alto (A.), also silent. The sixth staff is for Bassoon (B.), showing a more complex melodic line with many sixteenth notes. Below this staff are the lyrics: 'Do-mi-num, lau-da-te, lau - da-te no-men Do - mi - ni, lau - da -'. The seventh staff is for the keyboard (B.c.), showing a figured bass line in the bass clef with a treble clef above it. The figured bass includes a sharp sign (#) and the numbers 6, 4, and 3. The overall key signature is one flat (B-flat major or D minor).

14

VI. 1

VI. 2

[B.]

C.

A.

B.

- te, lau-da - te pu - e - ri Do - mi - num, lau - da - te, lau - da - te no - men Do - mi -

B.c.

4 3

17

VI. 1

VI. 2

[B.]

C.

A.

B.

ni, lau - da - te, lau - da - te no - men Do - mi -

B.c.

6^b b 6 b 4 3

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both of which are currently silent, indicated by a horizontal bar across each staff. The third staff is for the Bassoon (B.), showing a melodic line with notes and rests. The fourth and fifth staves are for Clarinet (C.) and Alto (A.), also silent. The sixth staff is for the Bassoon (B.), which has a complex, fast-moving melodic line with many sixteenth notes. Below this staff are the lyrics: 'ni, lau - da - te, lau - da - te no - men Do - mi -'. The seventh staff is for the Cello/Double Bass (B.c.), showing a harmonic accompaniment with chords and single notes. At the bottom of the page, there are fingering numbers: 6^b, b, 6, b, 4, 3.

Ritornello

20

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Ritornello.

ni.

p

f

1

6 # 6 # 6 4 3

1 Druck: B.c. Viertelnoten A - F.

24

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

5 6 5 6 # 6 5 6 4 3

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves: VI. 1 (Violin I), VI. 2 (Violin II), [B.] (Bass), C. (Cello), A. (Alto), B. (Bassoon), and B.c. (Bassoon/Contrabassoon). The score is in 3/4 time and consists of three measures. The VI. 1 and VI. 2 parts play a melodic line with eighth and sixteenth notes. The [B.] part plays a bass line with dotted rhythms. The C., A., and B. parts are silent, indicated by a horizontal line with a bar. The B.c. part plays a harmonic accompaniment with chords and moving lines. A fingerings row at the bottom indicates the fingerings for the VI. 1 and VI. 2 parts: 5 6 5 6 # 6 5 6 4 3.

Laudate nomen

27

VI. 1

VI. 2

[B.]

C.

A.

B.

Lau-da - - te, lau -

B.c.

B.

b 6b b #

Detailed description: This is a page of a musical score for the piece 'Laudate nomen'. The score is arranged in a system with seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef. The third staff is for Bassoon (B.), in bass clef. The fourth staff is for Clarinet (C.), in treble clef. The fifth staff is for Alto (A.), in treble clef. The sixth staff is for Bassoon (B.), in bass clef, and contains the vocal line with lyrics 'Lau-da - - te, lau -'. The seventh staff is for Bassoon (B.c.), in bass clef, and contains the figured bass line with figures 'b', '6b', 'b', and '#'. The music is in a 3/4 time signature. The key signature has one flat (B-flat). The score shows measures 27, 28, and 29. The vocal line begins in measure 27 with a rest, then enters in measure 28 with the lyrics 'Lau-da - - te, lau -'. The instrumental parts provide harmonic support, with the figured bass line indicating the harmonic structure.

Sit nomen Domini

30

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Sit no-men Do-mi-ni be-ne-dic-tum, sit be-ne-dic-

Sit no-men Do-mi-ni be-ne-dic-tum, sit be-ne-dic-

da-te no-men Do-mi-ni.

Sit nomen. C.A.

4 3 b 6 b 6 5 4 3

33

VI. 1

VI. 2

[B.]

C.

tum. Sit no-men Do-mi-ni be-ne -

A.

tum. Sit no-men Do-mi-ni be-ne -

B.

B.c.

W. C.A.

6 6b

Detailed description: This is a page of a musical score for a string ensemble and vocal soloists. The page is numbered 33 in a box at the top left. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef. The third staff is for Basses ([B.]) in bass clef. The fourth and fifth staves are for vocal soloists C. and A., both in treble clef. The sixth staff is for Basses (B.) in bass clef. The seventh staff is for the basso continuo (B.c.), with a grand staff (treble and bass clefs). The lyrics 'tum. Sit no-men Do-mi-ni be-ne -' are written under the vocal staves. The basso continuo part includes figured bass notation: '6' under the first measure and '6b' under the third measure. The word 'W.' is written above the first measure of the B.c. staff, and 'C.A.' is written above the third measure. The music consists of three measures. The first two measures have rests for the vocalists, while the third measure contains the vocal entry. The instrumental parts provide accompaniment throughout.

36

VI. 1

VI. 2

[B.]

C.
dic-tum, sit be-ne-dic - tum,

A.
dic-tum, sit be-ne-dic - tum,

B.

B.c.
V.1. V.2.

Detailed description: This is a page of a musical score for a six-part setting. The score is divided into two systems. The first system includes staves for VI. 1, VI. 2, and [B.]. The second system includes staves for C., A., B., and B.c. (Cello/Double Bass). The lyrics 'dic-tum, sit be-ne-dic - tum,' are written under the vocal staves. The B.c. part features two variations, V.1. and V.2., indicated by the labels. The music is in a key with one flat and a common time signature. The VI. 1 and VI. 2 parts have rests in the first two measures, while the [B.] part has a whole note in the first measure and quarter notes in the second and third. The vocal parts (C., A., B.) have a melodic line in the first measure followed by rests. The B.c. part has a complex accompaniment with chords and moving lines.

39

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

ex hoc nunc, et us -

ex hoc nunc, et us - que in sae -

C.A.

Detailed description: This is a page of a musical score for a six-part setting. The score is divided into seven systems. The first system contains staves for VI. 1 and VI. 2. The second system contains staves for VI. 1, VI. 2, and [B.]. The third system contains staves for C., A., and B. The fourth system contains staves for C., A., and B. The fifth system contains staves for C., A., and B. The sixth system contains staves for C., A., and B. The seventh system contains staves for C., A., and B. The lyrics are: 'ex hoc nunc, et us -' on the C. staff and 'ex hoc nunc, et us - que in sae -' on the A. staff. The C.A. marking is present in the sixth system.

42

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

que in sae - cu - lum,

cu - lum,

V.

b

45

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

ex hoc nunc, et us - que in

ex hoc

ex hoc

C.A.

48

VI. 1

VI. 2

[B.]

C.
sae - cu - lum,

A.
nunc, et us - que in sae - cu - lum, ex hoc nunc, et

B.

B.c.
VV.

4 3

Detailed description: This is a page of a musical score for a six-part setting. The score is arranged in a system with seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef. The third staff is for Bassoon (B.), in bass clef. The fourth staff is for Cello (C.), in treble clef, with the lyrics 'sae - cu - lum,'. The fifth staff is for Alto (A.), in treble clef, with the lyrics 'nunc, et us - que in sae - cu - lum, ex hoc nunc, et'. The sixth staff is for Bass (B.), in bass clef. The seventh staff is for the Continuo (B.c.), in bass clef, with the marking 'VV.' and the numbers '4 3' below it. The music is in a key with one sharp (F#) and a common time signature. The score shows three measures of music. The first two measures have rests for the strings and bassoon, while the vocal parts (C. and A.) have melodic lines. The third measure features a rhythmic pattern for the strings and bassoon, and a melodic line for the Cello. The Continuo part consists of a series of chords and intervals.

A solis ortu

51

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

ex hoc nunc et us - que in sae - cu - lum.

us - que, ex hoc nunc, et us - que in sae - cu - lum.

A so - lis or - tu us-que

A solis. B.

Detailed description: This is a page of a musical score for the piece 'A solis ortu'. It features six staves. The top two staves are for Violins 1 and 2, both in treble clef. The third staff is for Bassoon (labeled [B.]), in bass clef. The fourth staff is for Clarinet (labeled C.), in treble clef. The fifth staff is for Alto Saxophone (labeled A.), in treble clef. The sixth staff is for Bassoon (labeled B.), in bass clef. Below the saxophone staff is the Piano (labeled B.c.) part, consisting of two staves in grand staff notation. The score includes Latin lyrics: 'ex hoc nunc et us - que in sae - cu - lum.' and 'us - que, ex hoc nunc, et us - que in sae - cu - lum.' There is a section for 'A so - lis or - tu us-que' and another for 'A solis. B.'. A box containing the number '51' is located at the top left of the first staff.

54

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

A.

7 6

Lau-da - bi - le no - men, lau-da - bi - le no -

ad oc - ca - sum, lau-da - bi - le no - men, no -

57

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

A so - lis or - tu us - que ad oc - ca - sum,

men Do - mi - ni. A so - lis

- men, Do - mi - ni.

7 4 3

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features seven staves. The top three staves are for Violins 1 and 2 (VI. 1, VI. 2) and Bassoon (B.). The next three staves are for Soprano (C.), Alto (A.), and Bass (B.) voices. The bottom staff is for the figured bass (B.c.), which includes both a treble and a bass clef. The music is in a 3/4 time signature. The lyrics are in Latin: 'A so - lis or - tu us - que ad oc - ca - sum, men Do - mi - ni. A so - lis - men, Do - mi - ni.' The figured bass notation at the bottom of the B.c. staff consists of the numbers 7, 4, and 3, indicating specific chords or intervals. The score is marked with a box containing the number 57 at the beginning of the first measure.

60

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

4 3

lau-da - bi - le no - men,

or - tu us - que ad oc - ca - sum, lau - da - bi - le no - men, lau - da - bi - le

Lau - da - bi - le no - men,

C. A. B. A.

63

VI. 1

VI. 2

[B.]

C.
lau-da - bi - le no - - - - - men Do - mi - ni, lau-da - bi - le

A.
no - men, Do - - - - - men Do - mi - ni, lau-da - bi - le

B.
no - - - - - men Do - mi - ni, lau-da - bi - le

B.c.
C.

7

Detailed description: This is a page of a musical score for 'Laudate pueri, Part.' by Legrenzi. The page is numbered 63 in the top left corner. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both of which are currently silent, indicated by horizontal lines. The third staff is for Bassoon (B.), showing a melodic line in the bass clef. The fourth staff is for Cello (C.), with lyrics 'lau-da - bi - le no - - - - - men Do - mi - ni, lau-da - bi - le'. The fifth staff is for Alto (A.), with lyrics 'no - men, Do - - - - - men Do - mi - ni, lau-da - bi - le'. The sixth staff is for Bass (B.), with lyrics 'no - - - - - men Do - mi - ni, lau-da - bi - le'. The seventh staff is for Bassoon/Contrabassoon (B.c.), with a 'C.' marking above it. The bottom right corner of the page has the number '7'.

Ritornello

66

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Tutti.

Ritornello.

no - men, lau - da - bi - le no - men, Do - mi - ni.

no - men, lau - da - bi - le no - men, Do - mi - ni.

no - men, lau - da - bi - le no - men Do - mi - ni.

5 # 6

69

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

p

f

6 # 4 3

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves. Staves VI. 1 and VI. 2 are for violins, VI. 1 in treble clef and VI. 2 in treble clef with a key signature of one sharp (F#). Staff [B.] is for a bassoon in bass clef. Staves C., A., and B. are for cellos, all in treble clef and currently silent. Staff B.c. is for a double bass, with a grand staff (treble and bass clefs). The music is in 3/4 time. The first measure of VI. 1 and VI. 2 is marked *p* (piano), and the second measure is marked *f* (forte). The bassoon and double bass parts have a similar dynamic change. The bottom of the page has some markings: a sharp sign, the number 6, another sharp sign, the number 4, and the number 3.

72

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

5 6 5 6 # 6 5 6 # 4 3

Detailed description: This is a page of musical notation for a string ensemble. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef. The third staff is for the Basses ([B.]) in bass clef. The next three staves (C., A., B.) are for Cellos, Allos, and Basses, all of which are currently silent, indicated by a horizontal bar on each staff. The bottom staff is for the Continuo (B.c.), shown in grand staff notation with both treble and bass clefs. The music consists of three measures. The first measure has a box containing the number '72'. The Continuo part includes a row of fingerings: 5, 6, 5, 6, #, 6, 5, 6, #, 4, 3. The notation includes various rhythmic values, accidentals, and articulation marks.

Excelsus super omnes gentes

75

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Excelsus C. VV. C.

b 6 # 7 6 #

Detailed description: This is a page of a musical score for the piece 'Excelsus super omnes gentes'. The score is in 3/4 time and consists of seven staves. The top three staves are for Violin I (VI. 1), Violin II (VI. 2), and Bass ([B.]). The next three staves are for Cello (C.), Alto (A.), and Bassoon (B.). The bottom two staves are for Piano (B.c.), with a grand staff. The piano part includes chord symbols: 'Excelsus C.', 'VV.', and 'C.'. The lyrics 'Ex - cel - sus, ex -' are written under the Cello staff. The page number '75' is in a box at the top left. The page number '- 25 -' is at the top center. At the bottom, there are some numbers: 'b', '6', '#', '7', '6', '#'. The title 'Excelsus super omnes gentes' is centered above the staves.

80

Violino 1

Violino 2

[Basso]

Canto

cel - sus su-per om - nes gen - tes Do - mi - nus,

Basso continuo

6 6 4 3 W.

85

VI. 1

VI. 2

[B.]

C.

et su - per cae - los

B.c.

C.

89

VI. 1

VI. 2

[B.]

C.
glo - ri - a, et su - per cae - los glo -

B.c.
W.

b

93

VI. 1

VI. 2

[B.]

C.
- ri - a e - jus.

B.c.
W.

b # 4 3 b b

98

VI. 1

VI. 2

[B.]

C.

Et su-per cae-los glo - ri - a,

B.c.

C.

W.

b # 4 3

103

VI. 1

VI. 2

[B.]

C.

et su-per cae-los glo - ri - a e -

B.c.

C.

4 6 # 4 3

108

VI. 1

VI. 2

[B.]

C.

jus, et su - per cae - los glo - ri - a e - jus.

B.c.

V.

4 3

112

VI. 1

VI. 2

[B.]

C.

B.c.

Quis sicut Dominus

116

Violino 1

Violino 2

[Basso]

Canto

Alto

Basso

Basso continuo

Quis si-cut Do-mi-nus De-us no-ster, qui in al-tis ha-bi - tat.

Quis si-cut Do-mi-nus De-us

Quis. A.

C.

Detailed description: This is a page of a musical score for the piece 'Quis sicut Dominus'. The score is for measures 116-118. It features seven staves: Violino 1, Violino 2, [Basso], Canto, Alto, Basso, and Basso continuo. The key signature is one flat (B-flat) and the time signature is common time (C). The vocal parts (Canto, Alto, Basso) have lyrics in Italian. The basso continuo part includes figured bass notation: 'Quis. A.' and 'C.'. The instrumental parts (Violino 1, Violino 2, [Basso], Basso continuo) provide harmonic support. The Canto part begins in the third measure with the lyrics 'Quis si-cut Do-mi-nus De-us'.

119

VI. 1

VI. 2

[B.]

C.
no-ster, si-cut Do-mi-nus De-us no-ster, quis in al-tis ha-bi-tat, in al-tis ha-bi-

A.
Quis si-cut Do-mi-nus De-us no-ster, qui in al-tis ha-bi-

B.
Quis si-cut Do-mi-nus De-us no-ster, qui in al-tis ha-bi-tat, in al-tis ha-bi-

B.c.

4
2

Adagio **Allegro 1**

122

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Adagio. **C. Allegro.**

tat, et hu - mi - li - a re - spi - cit in coe-lo et in ter-ra, et in ter-ra et in
tat, et hu - mi - li - a re - spi - cit in coe-lo in ter-ra, et in ter-ra et
tat, et hu - mi - li - a re - spi - cit

6 7 6

1 Druck: "Allegro" nur in B.c.

126

VI. 1

VI. 2

[B.]

C.
ter - ra, in coe-lo et in ter-ra et in ter - ra?

A.
in ter - ra, in coe-lo et in ter - ra?

B.
in coe-lo et in ter-ra et in ter - ra?

B.c.
B. W.
4 3 7

Detailed description: This is a page of a musical score for 'Legrenzi, Laudate pueri, Part.' The page number is 126. It features six staves. Staves VI. 1 and VI. 2 are for violins, with VI. 1 in the upper register and VI. 2 in the lower register. Staff [B.] is for a bassoon. Staves C., A., and B. are for vocal parts with lyrics. Staff B.c. is for a harpsichord, with the right hand (W.) playing chords and the left hand (B.) playing a bass line. The score is divided into three measures. Measure 1 contains measures 4 and 3. Measure 2 contains measure 7. The lyrics are: 'ter - ra, in coe-lo et in ter-ra et in ter - ra?' for C., 'in ter - ra, in coe-lo et in ter - ra?' for A., and 'in coe-lo et in ter-ra et in ter - ra?' for B. The key signature has one sharp (F#).

129



VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

b

Detailed description: This is a page of a musical score for the piece 'Laudate pueri, Part.' by Legrenzi. The page is numbered 129 in the top left corner. It features seven staves. The top three staves are for string parts: VI. 1 (Violin I), VI. 2 (Violin II), and [B.] (Bass). The next three staves are for woodwinds: C. (Clarinet), A. (Alto Saxophone), and B. (Bassoon). The bottom two staves are for the piano (B.c.), with a brace on the left. The music is in a key with one sharp (F#) and a common time signature. The VI. 1 and VI. 2 parts have melodic lines with some grace notes. The [B.] part has a bass line. The piano part provides harmonic support with chords and a bass line. A flat symbol (b) is located below the piano part in the second measure of the second system.

Suscitans a terra

132

Violino 1

Violino 2

[Basso]

Alto

Sus-ci-tans a ter-ra in-o-pem, a ter-ra in-o-pem, et de ster-co-re__

Basso continuo

Suscitans. A.

136

VI. 1

VI. 2

[B.]

A.

e - ri - gens_ pau - pe - rem, e - ri - gens_

B.c.

#

6 5
4 3

140

VI. 1

VI. 2

[B.]

Musical score for measures 140-143. VI. 1 and VI. 2 are in treble clef, [B.] is in bass clef. The music consists of eighth and quarter notes.

A.

Musical staff for part A, measures 140-143. The staff is empty, indicating a rest.

pau - pe - rem.

B.c.

4 3

Musical score for measures 140-143, B.c. part. The score is in grand staff (treble and bass clefs). It features chords and single notes. A 'V.' marking is present in the second measure.

144

VI. 1

VI. 2

[B.]

Musical score for measures 144-147. VI. 1 and VI. 2 are in treble clef, [B.] is in bass clef. The music consists of quarter and eighth notes.

A.

Musical staff for part A, measures 144-147. The staff is empty, indicating a rest.

B.c.

6 4 3

Musical score for measures 144-147, B.c. part. The score is in grand staff (treble and bass clefs). It features chords and single notes.

148

VI. 1
VI. 2
[B.]
A.
B.c.

Sus - ci - tans a ter - ra

A.

6 # b

Detailed description: This system contains measures 148 through 151. It features five staves: two for violins (VI. 1 and VI. 2), one for bassoon ([B.]), one for the vocal soloist (A.), and one for the basso continuo (B.c.). The vocal line begins in measure 150 with the lyrics "Sus - ci - tans a ter - ra". The basso continuo line includes figured bass notation: a flat (b) under the first measure, a 6 under the second, a sharp (#) under the third, and a flat (b) under the fourth. A section marker "A." is placed above the B.c. staff in measure 151.

152

VI. 1
VI. 2
[B.]
A.
B.c.

in - o - pem, a ter - ra in - o - pem, et de ster - co - re e - ri - gens

6

Detailed description: This system contains measures 152 through 155. It features five staves: two for violins (VI. 1 and VI. 2), one for bassoon ([B.]), one for the vocal soloist (A.), and one for the basso continuo (B.c.). The vocal line begins in measure 152 with the lyrics "in - o - pem, a ter - ra in - o - pem, et de ster - co - re e - ri - gens". The basso continuo line includes figured bass notation: a sharp (#) under the first measure, a 6 under the second, and a sharp (#) under the third.

156

VI. 1

VI. 2

[B.]

Musical score for measures 156-159. VI. 1 and VI. 2 parts are mostly rests, with VI. 2 playing a melodic line in the final measure. The [B.] part provides a bass line with half notes and quarter notes.

A.

pau - pe - rem, e - ri - gens_ pau - pe -

B.c.

V.2.

4 3 6

Musical score for measures 156-159. The A. part contains the vocal line with lyrics: "pau - pe - rem, e - ri - gens_ pau - pe -". The B.c. part includes a piano accompaniment with a V.2. section in the final measure. Fingerings 4, 3, and 6 are indicated below the piano part.

160

VI. 1

VI. 2

[B.]

Musical score for measures 160-163. VI. 1 and VI. 2 parts play a melodic line with some accidentals. The [B.] part provides a bass line with half notes and quarter notes.

A.

rem.

B.c.

V.1.

Musical score for measures 160-163. The A. part contains rests and a "rem." marking. The B.c. part includes a piano accompaniment with a V.1. section in the first measure.

b

Presto 1

164

Violino 1

Violino 2

[Basso]

Canto

Alto

Basso

Basso continuo

Ut collocet.
Tutti. Presto.

Ut col - lo - cet e - um cum prin - ci - pi - bus,

Ut col - lo - cet e - um cum prin - ci - pi - bus,

Ut col - lo - cet e - um cum prin - ci - pi - bus,

1 Druck: Presto" nur in B.c.

169

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

cum prin - ci - pi - bus po - pu - li,

cum prin - ci - pi - bus

cum prin - ci - pi - bus po - pu - li su - i, po - pu - li,

7 6 5 6 #

174

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

po - pu - li su - i, cum prin -

po - pu - li su - i, cum prin - ci - pi - bus po - pu - li

po - pu - li su - i,

4 3 5 6 5 6 5 6

179

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

ci - pi - bus po - pu - li, po - pu - li su - i.

su - i, po - pu - li, po - pu - li su - i.

cum prin - ci - pi - bus po - pu - li su - i.

5 6 4 3

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The page is numbered 179 in a box at the top left. It features seven staves. The first three staves are for string instruments: VI. 1 (Violin I), VI. 2 (Violin II), and [B.] (Bass). The next three staves are for voices: C. (Cantata), A. (Alto), and B. (Bass). The final staff is for the basso continuo (B.c.), which includes both a right-hand and a left-hand part. The lyrics are written below the vocal staves. The music is in a common time signature, indicated by a 'C' on the first staff. The key signature has one flat (B-flat). The score consists of five measures. The lyrics are: 'ci - pi - bus po - pu - li, po - pu - li su - i.' for the Cantata part; 'su - i, po - pu - li, po - pu - li su - i.' for the Alto part; and 'cum prin - ci - pi - bus po - pu - li su - i.' for the Bass part. At the bottom of the page, the numbers 5, 6, 4, and 3 are printed, likely indicating fingerings for the basso continuo.

Qui habitare facit

184

Violino 1

Violino 2

[Basso]

Canto

Alto

Basso

Basso continuo

Ma - trem fi - li - o - rum lae -

Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo.

Qui habitare. B. VV.

A.

6 7 6 6 5

Detailed description: This is a page of a musical score for the piece 'Qui habitare facit'. The score is in common time (C) and consists of seven staves. The top three staves are for Violino 1, Violino 2, and [Basso]. The middle three staves are for Canto, Alto, and Basso. The bottom staff is for Basso continuo. The lyrics are: 'Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo.' and 'Ma - trem fi - li - o - rum lae -'. The Basso continuo part includes the text 'Qui habitare. B. VV.' and 'A.'. At the bottom of the page, there are fingerings: 6 7 6 6 5.

187

VI. 1

VI. 2

[B.]

C.

A.
tan - tem, fi - li - o - rum lae - tan -

B.

B.c.

6
5

190

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

tem.

Qui ha-bi-ta-re fa-cit ste-ri-lem in do - mo,

Ma-trem fi-li-o-rum lae -

7 6 # 6 5

193

VI. 1

VI. 2

[B.]

C.
tan - tem.

A.

B.
ma-trem fi-li-o-rum lae-tan -

B.c.

6 5

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The page is numbered 193 in the top left corner. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both of which are currently silent, indicated by horizontal lines. The third staff is for Basses ([B.]), showing a melodic line with notes G2, A2, B2, C3, D3, E3, and F#3. The fourth staff is for the Cello (C.), with a melodic line starting on G3 and moving through A3, B3, C4, D4, E4, and F#4. The fifth staff is for Alto (A.), which is silent. The sixth staff is for Basses (B.), with lyrics 'ma-trem fi-li-o-rum lae-tan -' and a melodic line starting on G2, moving to A2, B2, C3, D3, E3, and F#3. The seventh staff is for the Continuo (B.c.), with a figured bass line: # 6 5. The music is in a key with one sharp (F#) and a common time signature.

196

VI. 1

VI. 2

[B.]

C.

A.

B.

- tem, fi - li - o - rum lae - tan - tem, fi - li - o - rum lae - tan - tem, lae -

B.c.

V.1.

V.2.

6 5 6 5 5 6

Detailed description: This is a page of a musical score for a six-part setting. The score is divided into seven systems of staves. The first system contains staves for VI. 1, VI. 2, and [B.]. VI. 1 has a treble clef and a key signature of one sharp (F#). VI. 2 has a treble clef and a key signature of one sharp. [B.] has a bass clef and a key signature of one sharp. The second system contains staves for C. (treble clef, one sharp) and A. (treble clef, one sharp), both of which are empty. The third system contains staff B. (bass clef, one sharp) with the lyrics: "- tem, fi - li - o - rum lae - tan - tem, fi - li - o - rum lae - tan - tem, lae -". The fourth system contains the basso continuo part (B.c.) with two staves. The right-hand staff has a treble clef and a key signature of one sharp, with two sections labeled V.1. and V.2. The left-hand staff has a bass clef and a key signature of one sharp. Fingerings are indicated by numbers 5 and 6 below the notes in the B.c. part.

199

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Ma - trem fi - li - o - rum lae - tan - tem, lae - tan -

Ma - trem fi - li - o - rum lae - tan - tem, fi - li - o - rum lae - tan - tem, lae - tan -

tan - tem, lae-tan - tem, fi - li - o - rum lae - tan - tem, lae - tan -

Tutti.

3 4 3 5 6 4 3

Ritornello

202

VI. 1

VI. 2

[B.]

C.
tem, fi - li - o - rum lae-tan - tem, lae - tan - tem, lae-tan - tem.

A.
tem, fi - li - o - um lae-tan - tem, lae - tan - tem, lae-tan - tem.

B.
tem, fi - li - o - rum lae - tan - tem, lae-tan - tem.

B.c.

Ritornello.

4 3 # 6

205

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

p

f

6 # 4 3

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves. The top three staves are for Violin I (VI. 1), Violin II (VI. 2), and Bass (B.). The next three staves are for Cello (C.), Viola (A.), and Double Bass (B.), all of which contain whole rests. The bottom staff is for the Continuo (B.c.), which has a treble and bass clef. The music is in a 3/4 time signature. The first measure is marked with a box containing the number 205. Dynamics are indicated as *p* (piano) and *f* (forte). The bottom of the page has some markings: a sharp sign, the number 6, another sharp sign, the number 4, and the number 3.

208

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

5 6 5 6 # 6 # 4 3

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef. The third staff is for Basses ([B.]) in bass clef. The next three staves (C., A., B.) are empty, indicating that these instruments are not present in this specific part. The bottom staff is for the Continuo (B.c.), shown in grand staff notation with a treble clef for the right hand and a bass clef for the left hand. The Continuo part includes figured bass notation below the notes. The score is divided into three measures. The first measure contains a box with the number '208'. The key signature has one sharp (F#) in the second and third measures. The figured bass notation at the bottom of the page is: 5 6 5 6 # 6 # 4 3.

Gloria Patri

211

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Glo - ri - a Pa - tri et Fi - li - o, Glo -

Glo - ri - a Pa - tri et Fi - li - o,

Glo - ri - a Pa - tri et Fi - li - o, Glo -

Gloria B.C.

A.

6 # b

216

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

- ri - a, Glo - ri - a, Glo - ri - a.

Glo - ri - a, Glo - ri - a, Glo - ri - a.

- ri - a, Glo - ri - a, Glo - ri - a.

V.1.

V.2.

4 3

6 5

221

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Glo - ri - a

Glo - ri - a

Glo - ri - a

C.A.B.

8 7 b # 7
4 3 5

Detailed description: This is a page of a musical score for a string ensemble and basso continuo. The score is divided into several systems. The first system contains three staves: VI. 1 (Violin I), VI. 2 (Violin II), and [B.] (Bass). The second system contains three staves: C. (Cello), A. (Alto), and B. (Bass). The third system contains two staves: B.c. (Basso continuo) and a figured bass line. The lyrics 'Glo - ri - a' are written under the C., A., and B. staves. The figured bass line includes the numbers 8, 4, 7, 3, b, #, 7, 5. A box containing the number 221 is located at the top left of the first system.

226

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

V.2.

4 3

Detailed description: This is a page of a musical score for a piece titled 'Legrenzi, Laudate pueri, Part.'. The page number is 55. The score is for measures 226-230. It features six vocal parts: VI. 1 (Violin I), VI. 2 (Violin II), [B.] (Bass), C. (Cantata), A. (Alto), B. (Bass), and B.c. (Basso continuo). The lyrics are 'Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.' The B.c. part includes a 'V.2.' marking. Measure numbers 4 and 3 are indicated at the bottom.

231

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

6 5_♭

8 7

Detailed description: This is a page of musical notation for a string ensemble. It features seven staves. The top three staves are for Violin I (VI. 1), Violin II (VI. 2), and Bass (B.). The next three staves are for Cello (C.), Viola (A.), and Bass (B.), all of which contain rests. The bottom staff is for the Continuo (B.c.), which has a treble and bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The first measure of the VI. 1 staff has a fermata. The VI. 2 staff begins with a sixteenth rest. The B.c. staff has a treble clef and contains chords and single notes. Fingerings are indicated below the first two measures: '6 5_♭' under the first measure and '8 7' under the second measure.

236

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Glo - ri - a Pa - tri et Fi - li - o et Spi -

Glo - ri - a Pa - tri et Fi - li - o et Spi -

Glo - ri - a Pa - tri et Fi - li - o et Spi -

4 3 5 6 # 6

Detailed description: This is a page of a musical score for a choir and basso continuo. The page is numbered 236 in a box at the top left. The score consists of seven staves. The first three staves are for instruments: VI. 1 and VI. 2 (Violins) and [B.] (Bass). The next three staves are for voices: C. (Cantus), A. (Alto), and B. (Bass). The final staff is for the basso continuo (B.c.), which is split into two parts. The lyrics 'Glo - ri - a Pa - tri et Fi - li - o et Spi -' are written below the vocal staves. The basso continuo part includes figured bass notation: 4, 3, 5, 6, #, 6. The music is in a common time signature and features a key signature of one sharp (F#).

241

VI. 1

VI. 2

[B.]

C.
ri - tu - i San - cto.

A.
ri - tu - i San - cto.

B.
ri - tu - i San - cto.

B.c.
V.1. V.2.

4 3 6 5

Detailed description: This page contains a musical score for a four-part vocal ensemble and figured bass. The score is divided into four systems. The first system includes staves for VI. 1, VI. 2, and [B.]. VI. 1 and VI. 2 have rests in the first two measures, then enter with eighth-note patterns in the third and fourth measures. [B.] has a half note in the first measure, a half note in the second, a dotted half note in the third, and a half note in the fourth. The second system includes staves for C., A., and B., each with the lyrics 'ri - tu - i San - cto.' and a melodic line. The third system includes the figured bass (B.c.) with two parts, V.1. and V.2., and a bass line. The figured bass notation is 4 3 in the first measure, 6 5 in the second, and a dotted half note in the third. The fourth measure has a half note. The page number '241' is in a box at the top left.

245

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

b b # 7 4 3

5

Detailed description: This is a page of a musical score for a string ensemble. It features seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both in treble clef. The third staff is for the Bass (B.), in bass clef. The next three staves (C., A., B.) are for Cellos, Alli, and Basses, all of which are currently silent, indicated by horizontal lines. The bottom staff is for the Continuo (B.c.), shown in grand staff notation (treble and bass clefs). The music consists of five measures. The first measure has a treble clef with a dotted quarter note and a sharp sign. The second measure has a flat sign above the staff. The bottom staff includes figured bass notation: 'b b' under the first measure, '# 7' under the second, '4 3' under the third, and '5' under the fourth. The fifth measure is a whole note chord in the treble clef.

Sicut erat

250

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Sicut. B.è VV.

Et in saecula. A.

Et in sae-cu-la sae-cu-

Si-cut e-rat in prin-ci-pi-o et nunc et sem-per.

b 6# 6 6 b 4 3 5 6 b

253

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Et in sae-cu-la sae-cu - lo-rum, sae - cu - lo-rum, A -
lo - rum, sae - cu - lo - rum, A - men. A -

C.

b

Detailed description: This is a page of a musical score for 'Legrenzi, Laudate pueri, Part.' The page number is 253. The score is arranged in a system with seven staves. Staves VI. 1 and VI. 2 are for violins and contain rests. Staff [B.] is for bassoon and contains a melodic line. Staff C. is for soprano and contains a melodic line with lyrics. Staff A. is for alto and contains a melodic line with lyrics. Staff B. is for tenor and contains rests. Staff B.c. is for the basso continuo and contains a figured bass line. The lyrics are: 'Et in sae-cu-la sae-cu - lo-rum, sae - cu - lo-rum, A - lo - rum, sae - cu - lo - rum, A - men. A -'. There are dynamic markings 'C.' and 'A' and a bass clef 'b' at the bottom.

256

VI. 1

VI. 2

[B.]

C.
men. A - men, A -

A.
men, A - men, A -

B.
A - men, A -

B.c.

7 6 6 5 7 6

Detailed description: This is a page of a musical score for a six-part setting. The score is arranged in a system with seven staves. The top two staves are for Violins 1 and 2 (VI. 1 and VI. 2), both of which are currently silent, indicated by a horizontal bar across each staff. The third staff is for Bassoon (B.), followed by Cello (C.), Alto (A.), and Bass (B.). The bottom two staves are for the figured bass (B.c.), consisting of a right-hand and left-hand part. The lyrics 'men. A - men, A -' are written under the vocal staves. The figured bass part includes the numbers 7, 6, 6, 5, 7, 6, which correspond to the notes G, F, E, D, C, B, A in the bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature.

259

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

men.

men.

men.

V.1.

7 6 7 6 6 5

#

262

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

Et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu -

A - - - - men. Et in sae - cu - la sae - cu - lo - rum, sae - cu -

6 6
5

b

265

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

lo - rum, A - men.

lo - rum, A - men. Et in

A - - - - - men. Et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A -

B. V.1. V.2. A.

b b 6 5

268

VI. 1

VI. 2

[B.]

C.

A.

B.

B.c.

men. A - - men, A - -

sae-cu-la sae-cu-lo-rum, sae-cu-lo-rum, A - men. A - -

men. A - men, A - -

C.

6 b # 6

Legrenzi, Laudate pueri, Part.

271

VI. 1

VI. 2

[B.]

C.
- men, A - - men, A - men.

A.
- men, A - - men.

B.
- men, A - - men.

B.c.

5 6 \flat 5 6 5 6 \flat 4 3

1 Druck: Schlussnote ist in allem Stimmen eine Longa.